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THE CONCERT. FROM A SIXTEENTH CENTURY FRENCH WOODCUT

## Notes on New Books

Marguerite Wilkinson's *New Voices* (The Macmillan Company, New York), discusses the Pattern of a Poem, Organic Rhythm, Images and Symbols, The Diction of Contemporary Poetry, Certain Conservative Poets, Certain Radical Poets, How Poems are Made, in Part I—The Technique of Contemporary Poetry, while Part II—The Spirit of Contemporary Poetry, is given up to Democracy and the New Themes, Patriotism and the Great War, Love in Contemporary Poetry, Religion in Contemporary Poetry, Nature in Contemporary Poetry, Personality in Contemporary Poetry and Children and Poetry, a book both critical and friendly. Nearly two hundred poems by some of the foremost poets of the English tongue are quoted in full. This is one of the best poetry books of the year.

We turn to Amy Lowell's beautifully printed *Pictures of the Floating World* (The Macmillan Company, New York). Very many of these poems are old friends, we have read them with pleasure in the pages of *The Atlantic Monthly* and elsewhere, but we are glad they have been brought together in this form under such divisions as Lacquer Prints, Chinoiserie, and in that part of the book called Planes of Personality the poems there placed are given to such division-captions as "Two Speak Together," "Eyes, and Ears, and Walking" and "As Toward One's Self."

Then we have "Plummetts to Circumstance" and "As Toward War." We would not, for the world, have missed the concluding poem, "On a Certain Critic."

Mary J. Serrano's translation of *Marie Baskertseff, the Journal of a Young Artist, 1860-1884* (E. P. Dutton & Co., New York), again brings to us one of the most genuine and vital human documents ever written, "A book without a parallel," Gladstone called it. This new and thoroughly revised edition has long been needed. Now it comes to us with copious additions, freshly translated and it will, indeed, afford one an opportunity to appreciate at its full value this intimate revelation of the fiery soul of a genius.

*Voltaire in His Letters*, as set forth in a selection from his correspondence translated, with a preface and forewords by S. G. Tallentyre (G. P. Putnam's Sons, New York and London) portrays the man "in his habit as he lived." It was George Eliot who said, "Much better to read a man's own writings, than to read what others say about him, especially when the man is first-rate and the others third-rate." These well-selected and well translated letters will give us an additional insight of this great character who, poet, philosopher and historian gave a great impetus to the human mind.

John C. Ferguson's *Six Scammon Lectures for 1918*, delivered at the Art Institute of Chicago, have come forth under the title *Outlines of Chinese Art* (University of Chicago Press, Chicago). Dr. Ferguson has spent more than thirty years in China as an educator, publisher, adviser to government officials, member of important commissions, and secretary of various departments of the Chinese government and this book indicates a knowledge of his subject and presents it usefully and clearly. As a handbook of Chinese art it is a welcome addition to the student's working library, a volume which the layman will find entertaining and instructive as well. A hundred well-chosen illustrations add value to Dr. Ferguson's book.

Vincente Blasco Ibanez's novel *Mare Nostrum* (E. P. Dutton & Co., New York), was written after *The Four Horsemen of the Apocalypse* and deals with events almost contemporary. It is an extraordinary book. Ibanez permits this work to show the process of construction here more clearly than in *La Bodega*. Like *The Four Horsemen of the Apocalypse* this novel of the Great War approaches in spirit successfully that tremendous event. It is, indeed, an epic of the sea, a book which one is not to read running. The intensity of feeling and the clarity of Ibanez's writing are impressed in *Mare Nostrum*. There is a magnitude in the canvas on which the thoughts of Ibanez paint themselves, and in no other one of his novels has he given us finer imagery. In *Mare Nostrum* Ibanez produces the illusion of the "long-ago" in every man's lifetime. The book exists less for the mere "story" than for its remarkable and convincing presentation of character and setting. Charlotte Brewster Jordan has translated this work from the Spanish admirably as one will see by comparing the original with the English transcription. Ibanez's *La Bodega* (Dutton), a poetic, absorbing love story, whose web is woven upon the warp of Andalusian life, is spread like a tapestry before us, patterned with the grape. An intense, interest—compelling story runs through the book, but it is wine, not man, in the rôle of its villain. In the rebel leader, Fernando Salvatierra we have one of the finest characterizations in recent fiction. Ibanez alone of novelists has known how to draw his moral through a series of subtleties that, unrelated, might have seemed to depict the virtues of the wine-cup. But Ibanez has shown just where the danger lurked, the misuse of the vintage. Novels of this sort are potent factors in progress.

W. Somerset Maugham's *The Moon and Sixpence* is the story of a London stockbroker who, in middle years, smashes conventional existence and deserts wife and family to follow an artist's career—his own, let it be said! Notwithstanding Paris as the port of entry and Tahiti as a



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 PORTRAIT-MEDAL OF VICENTE BLASCO IBANEZ.  
 BY LEILA USHER

finale, the Charles Strickland of the story appears far short of the genius which the gifted pen of Mr. Maugham would seem to wish to create. It has been hinted that the painting of Paul Gauguin serves as having inspired Mr. Maugham's conception of the "art" of Charles Strickland. The story is not dull, but the character of Charles Strickland suggests somewhat a antedeluvian animal prowling through the pages of a book.

*The Theatre—Advancing*, by Edward Gordon Craig (Little, Brown & Co., Boston), is a collection of some forty-five brief papers on various aspects of the theatre interestingly presented. It is not, perhaps, an easy book to read, but there is much in it that is worth while. Gordon Craig may be called a dreamer, but his dreams have often been seized upon—filched would be the more accurate term—by others to their own advantage without credit to him. It may be that his way of expressing in writing his ideas is one which too often obscures the lucid, a method which is lacking in the acceptable quality of clarity. He has so much to say it seems a pity he cannot (or does not) always say it simply, directly, un-mysteriously, though sometimes he does do this.

A sumptuous limited edition in folio of Thomas Okey's translation of *The Little Flowers of Saint Francis* with thirty beautiful color prints by Eugene Burnaud (E. P. Dutton & Co., New York) takes its place as one of the finest books of the year. It is an edition-de-luxe of one of the world's most beloved classics which will appeal to the lover of fine books. M. Burnaud has succeeded admirably in the paintings enriching the volume, in reproducing the Assisian landscape as it appears today, as anyone who has visited Assisi and has made pilgrimages to the places where St. Francis and his *frate* lived and labored instantly discovers. In picturing St. Francis, M. Burnaud did not resort to the conventional types of traditional iconography but followed, instead, the descriptions of St. Francis given by Thomas of Celano, St. Francis' contemporary. Thomas Okey's translation of *I Fioretti di S. Francesco* was made at the suggestion of M. Sabatier from the accepted text of Antonio Cesari, although the more recent text of Passerini has been resorted to where it was needful to bridge Cesari's gaps, or where Passerini offered a more satisfactory text. The translator has appended to this edition additional chapters from a Spanish version of the *Fioretti* (that of *Floretto de Santo Y de sus Compañeros*, Sevilla, 1492) and from other, heretofore untranslated, sources.

*Maeterlinck's Dogs*, by Georgette Leblanc-Maeterlinck (Dodd Mead & Co., New York), are little word-sketches of the tricks, characteristics and adventures of the dogs, dogs which probably inspired Maurice Maeterlinck's own essay on *Our Friend, the Dog*, accompanied by Mme. Leblanc-Maeterlinck's drawings of the canine heroes and heroines she chats about. Those blessed and normal mortals who love dogs will find an appeal in the pranks of Louis the Debonnaire, Raymond the Clown, Achille the Impulsive, Adhémar the Misunderstood, Gaston the Highwayman, Delphine, Goland the Superdog and Jules the Sponger.

"In my prose will be found the *disjecta membra* of the poet" once wrote Anatole France, and this is the fact that forms the keynote of his literary production. Lewis Piaget Shanks's *Anatole France* (Open Court Publishing Company, Chicago) is an excellent, well-constructed study of this French master's life-work which can be commended to the student of modern French literature. In his preface Mr. Shanks says: "To read all of Anatole France is to see how a sensitive artist found himself in an unfavorable environment and by giving us his egoism in patient works of art, proved, even more than by his propaganda, a great 'doer' and a real benefactor of humanity."

In his introduction to *The Lover's Rosary* (The Cornhill Company, Boston), a book of poems by Mr. Brookes More, the author says, "If I have offered anything of beauty, let it not be denied for the sorrow that is found in truth." Not all these themes seem appropriately set in their sonnet form, nor are they equal in quality. These examples of Mr. More's verse lack distinction, although they are neither crude nor unrythmic.

No author now writing is more conversant with the ins and outs and the ups and downs of English stage life than Leonard Merrick whose *The Position of Peggy Harper* (E. P. Dutton & Co., New York), is a novel that is a veritable gallery of memorable portraits. In an introduction to this edition Arthur Pinero says, "In the theatre of books, as well as in the theatre of plays, a vast number of people are still looking for wigs." And Mr. Merrick's characters wear none, being the creatures not only of keen observation, but of a strict literary integrity. *The Position of Peggy Harper* is one of Merrick's best novels of the time. Its conclusion may move somewhat too rapidly, but the book is not to be quarreled with in other respects. The rise to fame of the happy-go-lucky Peggy and the fortunes of the young Oxfordian, actor and playwright in turn, will be followed by every reader for the absorbing interest of their telling.

Professor John C. Van Dyke gives the title of *American Painting and Its Tradition* to his newly issued volume of essays (Charles Scribner's Sons, New York), illustrated with twenty-four half-tone plates. The contents of Professor Van Dyke's book comprise chapters on the Art Tradition in America, George Inness, Alexander H. Wynant, Homer Martin, Winslow Homer, John La Farge, James Abbott McNeill Whistler, William Merritt Chase, John W. Alexander and John S. Sargent. "Is tradition then synonymous with the academic?" writes Professor Van Dyke, "Not entirely; though the academies are usually the custodians and conservers of it. Unfortunately their practice tends to perpetuate a manner that soon becomes a mannerism, and finally the mannerism

usurps the place of style. The academic in France or Germany or Italy has of recent years become a term of reproach. All the rebels in art have been opposed to it. When they rebelled, their rebellion was called by them, or their biographers, 'the break with tradition.' Rather it was a break with an indurated method or the tyranny of a hanging committee. For tradition has to do more with the spirit and style of art while the academic is recognized in a method of formula which, endlessly repeated, finally becomes trite and even banal." Professor Van Dyke shares in the healthy belief that there will always be the need and the use of tradition—the consensus of opinion and body of belief as to what constitutes style in art, one may well say as to what is or is not art.

## At the Villa D'Este

BY HARVEY M. WATTS

What perfume of old passions still pervades  
 These rose-lined walks? Where Leonora sighed  
 To Tasso's lute, unmindful of her pride,  
 Stirred ever by the music of cascades  
 Whose organ notes go swelling through these glades,  
 Where Life and Art, twin genii allied,  
 Throw ope the joyous ivory gates, full wide,  
 Of pleasaunces as light of evening fades.  
 And when the serenata o'er the way  
 Stirs these sweet aisles, as soldier lover yearns  
 To voice desire, tho' all here spells decay,  
 In this green shade again the world grows young,  
 Beside these pools its golden age returns,  
 Throning again the Singer and the Song!

*Art and the Great War*, by Albert Eugene Gallatin (E. P. Dutton & Co., New York), is one of the most beautiful books of the season, perfect typographically. Mr. Gallatin states in his preface that the purpose of this book has been to chronicle the part played in the Great War by painters, illustrators, etchers, lithographers and sculptors acting in these capacities. An interesting introduction, chapters on the artists of the United States, of Great Britain and Canada, of France and of the Netherlands, illustrated by one hundred fine plates, and accompanied by a bibliography, form the contents of this folio volume. Valuable and attractive as is the collection Mr. Gallatin presents one finds omission of many important names. However, the examples cited and reproduced are typical, and although the book cannot be said to be comprehensive, no other work as yet takes its place and one is grateful that Mr. Gallatin and the publishers have given this record to a public in need of just such a volume. Mr. Gallatin does not hesitate to criticize the lack of realization on the part of the United States Government of the importance of obtaining art records of the war, a neglect which seems without excuse. Mr. Gallatin's book was set in types and decorations designed by Frederick W. Goudy, who designed the cover which appears on *ART & LIFE*.

In *Robbia Heraldry*, by Allan Marquand, Professor of Art and Archaeology in Princeton University (Princeton University Press, Princeton), we have an important contribution to the literature of art. A much neglected series of Robbia monuments, says Dr. Marquand, are the coats of arms, which are found on altarpieces and other monuments, or set up as memorials of office on the Communal Palaces of many Italian towns. These coats of arms not only throw light upon the activities, religions and political, of many aristocratic families of Tuscany, but with them are associated dated inscriptions, which assist us in fixing the period of undated monuments. Dr. Marquand's scholarly monograph is not intended as a contribution to heraldry,

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(though of great importance to the student of Heraldry), but is intended as an aid to the history of Italian art. The introduction, the Catalogue of Heraldic Monuments, the Bibliography and the Index all show the care and accuracy with which Dr. Marquand's valuable researches are arranged. The book is an unusually fine piece of printing, copiously illustrated. Such works as this one are a credit to art scholarship in America.

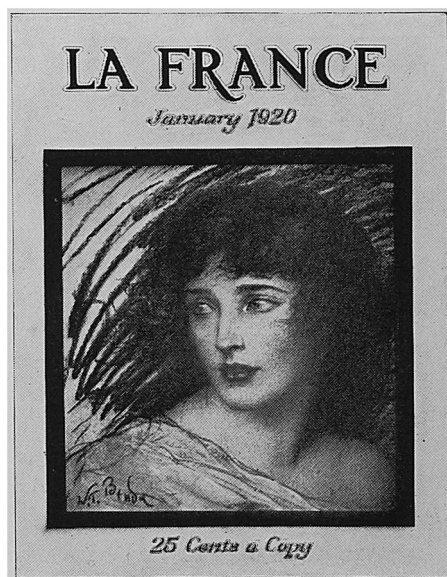
A new book by Professor Brander Matthews immediately commands attention. *The Principles of Playmaking and Other Discussions of the Drama* (Charles Scribner's Sons, New York) is no exception to the value of what Professor Matthews has, from time to time, presented to the thinking reading public. A sanity of judgment which always is to be found in Professor Matthews' books marks the essays in this new volume which includes the following titles, in addition to the one which names the book: How to Write a Play, On putting Literature into the Drama, Three Theorists of the Theatre (Aristotle, Lessing and Francisque Sarcey), If Shakespere Should Come Back? Shaksperian Stage-Traditions, The Pleasant Land of Scribia, "Hamlet" with Hamlet Left Out, Situations Wanted, The Playwright and the Player, Irish Plays and Irish Playwrights, The Conventions of the Music-Drama, The Simplification of Stage Scenery, The Vocabulary of the Show-Business, Matthew Arnold and the Theatre and Memories of Edwin Booth. *The Principles of Playmaking* is one of the best American literary contributions of the year.

*Collector's Luck*, by Alice Van Leer Carrick (The Atlantic Monthly Press, Boston) is, as the title-page tells us "A Repository of Pleasant and Profitable Discourses Descriptive of the Household Furniture and Ornaments of Olden Time." The perennial joys of collecting are mirrored in *Collector's Luck*. "If I were a physician prescribing for the ills of body and mind," says the author, "I should have one sovereign remedy. Even now, as a layman, I present my panacea. If you are dull, if you are unhappy, if you are bored—collect! It gets you out

of doors, it gets you out of yourself, and, best of all, if you do it intelligently, you cannot help knowing something more about the world's history and civilization. You are creating a background." *Collector's Luck* is a beautiful octavo, profusely illustrated. The subjects touched upon are stencilled furniture, pressed glassware, old woven coverlets, lustre pitchers and teacups, old lights and lamps, old valentines and silhouettes, old glassware, old white counterpanes, collector's luck in the city, the friendly fireplace and old dolls and their furniture.

*Representative One-Act Plays By American Authors*, selected, with Biographical Notes by Margaret Gardner Mayorga, M.A. (Little, Brown & Co., Boston), is a newly issued volume of twenty-four representative one-act plays by American authors that have been reproduced in "little" theatres. They have been grouped under the descriptive heads of Fantasy, Poetic Drama, Impressionistic Episode, Play of Ideas, Dramatic Episode, Morality Farce, Tragedy, Comedy and Melodrama, and in the collection we find Percy Mackaye, Stuart Walker, Jeanette Marks, George Middleton, George Cram Cook and Susan Glaspell, Eugene G. O'Neil, Beulah Marie Dix, Alice Gersterberg, Alfred Kreymborg, Bosworth Crocker, Percival Wilde, Sada Cowan, Doris F. Halman, Rita Wellman, Eugene Pillot, Esther E. Galbraith, Mary Aldis, Ben Hecht and Kenneth Sawyer Goodman, Oscar M. Wolff, Phoebe Hoffman, Thomas Wood Stevens and Frances Pemberton Spencer represented. This excellent collection of one-act plays ought to do much to aid in creating a further interest in the work of the Little Theatre movement in America which, interrupted by the war, is now struggling back to its progressive effort.

Jessie B. Rittenhouse's *The Second Book of Modern Verse* (Houghton Mifflin Company, Boston and New York) is an anthology from the work of contemporaneous American poets admirably selected and attractively printed, just the sort of a volume for the verse-lover to tuck in his pocket when starting forth on a holiday.



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